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IN THIS NUMBER.

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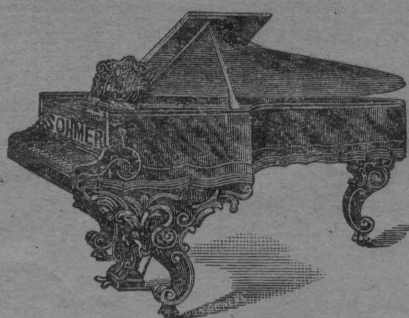
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A SERMON ON INSOMNIA.

DR. TALMAGE recently preached a vigorous sermon on the subject of insomnia, in which he pointed out the blessings of sleep and the prayerful opportunities of wakefulness. "Sleep," he said, "is the vacation of the soul; it is the mind gone into the playground of dreams; it is the relaxation of muscles and the solace of the nerves; it is the hush of activities; it is the soft curtaining of the eyes; it is a trance of eight hours; it is a calming of the pulses; it is a breathing much slower though far deeper; it is a temporary oblivion of all carking cares; it is the doctor recognized by all schools of medicine; it is a divine narcotic; it is a complete anaesthetic; it is the angel of the night; it is a great mercy of God for the human race. Lack

of it puts patients on the rack of torture, or in the madhouse, or in the grave. O blessed Sleep," thou cannot touch the tired eyes whilst pain is gnawing—Pain the wolf of Gubbio whom all men fear! And where is the good priest St. Francis to go forth and tame the monster? The blessed one who preached a sermon to the birds and God sped their airy flight to the four corners of the world by the symbolism of the holy cross. Are his kindly offices to be found in opium or its alkaloids? Are they to be found in drugs which depress the sore heart adding weariness to weight of woe and pain? Not by any means! Turn back to the old Greek tongue, in it you will find two words which the flux of time has made one: "Anti" and "Kamnos," meaning in our modern speech "opposed to pain" and known by us as Antikamnia. This blessed angel of the Pharmacopoeia ministers unto suffering humanity in a form both numerically symbolic and accessible to all.

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Verily it woos sleep as gently as Love wooed Psyche in the blessed days of old. And when Sleep hath touched the eyelids still and the body and soul with restful calm, when the waking comes it is as the day-god kisses the dewy morn with renewed strength and refreshed vigor.

Great are Five-Grain Antikamnia Tablets, and like the breath of Sol to be had over the whole earth!—*Washington Medical Reporter.*

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INTERPRETATION.

“What went ye out into the wilderness to see? a reed shaken by the wind?”

Human nature is ever the same, and this question by the Master to the Pharisees, nineteen hundred years ago, referred to the same tendency to run after new things which is so characteristic of the present generation. While this trait of character is general, it seems to be now, more than ever before, specially marked in music.

Ever since the days when Barnum managed Jenny Lind, every manager who has had in charge the sale of the musical wares of some so-called artist or virtuoso, has looked about him for means whereby he might call special attention to what he had to sell. It has been quoted of Barnum that he said the American people enjoyed being humbugged. Whether he said this or not, he was a most excellent judge of human nature, and catered to the demand for novelty and something extraordinary, which is more or less present in all of us. Other managers have followed in his footsteps. All the peculiarities and idiosyncrasies of the artist, which would in any way whet the curiosity of the public, have been enlarged upon.

Thus discussions are started as to the relation which long hair, or great muscular development, has to artistic piano playing; or whether a long neck helps to produce high notes. All this has a tendency to create in the public an artificial appetite, which grows the more it is fed. Thus the public goes to hear an artist in an artificially prepared frame of mind, and owing to this expectant condition, is, in a certain degree, hypnotized. Under these circumstances, it is not surprising that the public is unable to form a correct judgment as to the actual artistic value of what it has heard.

The world moves—in music as in everything else, and when the movement is a steady onward march of progress, those who profess to be leaders in this department of thought and feeling should cheerfully progress with it; but if the movement be only for the sake of change—if it be a vascillating one, which tends to swerve from the path of true progress, it becomes the duty of these professed leaders to call a halt, or to so change the direction of the movement that true progress may be made. It therefore remains for the small minority who are able to use their own judgment, to decide whether what they have heard is really up to a high artistic standard; or whether the success of the performer has been largely caused by the false light which has been thrown upon him. Far be it from me to attempt to decry the great success of artists who have honestly tried, and have honestly succeeded in their undertakings. I wish, however, to draw a sharp line of distinction between true artistic worth, and those who bid for public favor by adopting the

means of advertising used by the manager of a dime museum to exhibit his attractions.

Ever since the days of Paganini, the one word to conjure with has been “technic”. It has been held up and worshipped, until, from its position as a slave, it has been exalted to that of a fetich. Imprisoned Paganini whiled away the dreary hours by attempting all sorts of impossibilities on the violin, and succeeded so that those who heard him were so bewitched by his marvelous technic as to often lose sight of the intrinsic value of the music. Later on, Liszt achieved a proportionate success with the piano; and from that time, the majority of the virtuosos in every branch of music have sought to electrify and astonish the world by accomplishing some feat of musical jugglery, which until then had been considered an impossibility. In this way, the *what* of music has often been sacrificed to the *how*. This has perhaps been more pronounced in piano playing than in any other branch of



CHARLES SOUTHWELL,
Manager of the Castle Square Opera Company.

music, though it is more or less evident everywhere. Its great development in piano playing has undoubtedly been largely caused by the construction and peculiarities of the piano, which particularly adapt it to the display of virtuosity. From this cause, schools of piano playing are established, whose one aim is development of technic.

I have no wish to decry technic in any branch of musical art, so long as it keeps its true place, i. e., as a servant in conveying the message from composer to auditor; but I wish to combat the tendency which exalts technic in an undue degree, with the result that the spiritual content of the music is sacrificed to display the egotism of the performer.

In this respect, the stage of to-day is far in advance of musical art. The day of the so-called “actor of the old school” is passed. We now demand from an actor a fidelity to truth and human nature, and a sincerity of expression, which has taken the place of the stilted mouthings and grotesque facial contortions of past generations.

Interpretation, in its musical sense, means the transferring of the thoughts and emotions of the composer to the hearer. In the case of song, it also includes all the meaning which may be expressed in the words. According to Tolstoi (in his “What is Art?”) the word “Art” means practically the same as “Interpretation”, as art is that which conveys an impression from one to another; so we may consider the words “Artist” and “Interpreter” to be, in a musical sense, synonymous. It is essential for an artist that his interpretation be true. I wish to make a marked distinction between dishonest art, as displayed by many, and the differences in readings and interpretations which are honestly caused by the personality and individuality of the artist. It is conceded that an artist should endeavor to sink his own individuality in his conception of the message which he seeks to interpret, but there is plenty of room for honest differences of opinion

among authorities as to the minor details of interpretation, so as to give, as nearly as possible, the exact intent of the composer; and, to a limited extent, the same artist will vary in his successive interpretations of the same message, according to his mood and physical and mental condition. However, the essential thing is that he shall be honest in his endeavor to give a conscientious interpretation, and, when this is the case, the minor details become merely a matter of personal opinion. The criterion by which we must judge is *Sincerity of Purpose*. This is the key-note of true art, and is the direct antithesis of personal egotism and ambition which produce false art. He who forgets the spiritual content of the music which he pretends to interpret, and, in its place, seeks to display his personal powers, lowers himself to the plane of the conjurer or juggler.

We are captivated by a wizard who holds us enthralled, and we are apt to call his power over us, personal magnetism, or explain it as some mysterious psychological force which we do not understand. There is an influence of this kind in music—an influence which is at present only dimly understood; but this influence can only make itself felt when he who yields it is sincere, and has so far forgotten himself that the spiritual content of the message shines on and through him, and in this way is reflected by him. He must have technic—a perfect mastery over all his materials, but solely that there may be no impediment to the faithful and sincere interpretation of the message.

Therefore, let us be honest. Let us love music for its own sake, and not prostitute the noble art by making it pander to our love for the marvelous and wonderful. Let us set our faces steadily against all dishonesty, selfishness and egotism, until music becomes to all—what it is to a few—an inspiration to better deeds and holy things.

HORACE P. DIBBLE.

MUSICAL REVIEW

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THOMAS M. HYLAND, . . . EDITOR

APRIL, 1900.

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ENGLISH MUSIC AND MUSICIANS OF TO-DAY.

A scathing arraignment of contemporary British musicians appeared recently in *The Saturday Review*. The writer said: "I am sorry to have to say that the English musicians of to-day remind me chiefly of a pack of querulous, gossiping, afternoon-tea old ladies. They have no higher ambition than to make money, to be applauded at a country festival, to become conductor of a festival or the Philharmonic Society. To gain the lowly objects of their ambition they intrigue against each other and grow to hate each other; and, without a noble aspiration in them, their vanity makes them so restlessly sensitive to criticism that they become furious when they are reminded that their aspirations are not noble. There are a few exceptions, naturally—thank heaven that

one can say naturally!—but those of my readers who know of the intrigues that have disgraced the musical life of England during the past few months, that have even led one popular musician to resign a festival conductorship, will not wonder any more than I do why we produce no great music. Our men have nothing to say—such men have never anything good to say; the really great men are not pettish, querulous, vain, and given to intrigue—and I go so far as to question whether they could say it if they had. * * * "Meantime, it must be owned that the history of English music in the nineteenth century is a blank page. Whether that page will be covered with some one's gorgeous handwriting during the twentieth century is a thing that no man can tell."

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society will give its tenth concert on the 5th inst. St. Saens' great sacred opera, "Samson and Delilah," with Mrs. Fisk and Mr. Hamlin in the title roles, and Guyline Miles, baritone, of New York, as the High Priest, will be presented.

Mrs. Fisk stands among the first of American vocal artists, and her reputation is international. Her performance of Delilah in London earned for her an ovation from the public, praises from the critics, and subsequent engagements from the managers.

Mr. Hamlin is considered the most successful American Samson, and has sung the part several times each season for a number of years. His voice is rich and powerful and well adapted to the music that falls to his share.

A rich treat is in store for patrons of the Choral-Symphony Society in the coming performance of "Samson and Delilah," with Mrs. Fisk and Messrs. Hamlin and Meyn as soloists, the grand chorus composed of St. Louis' best singers and the Symphony Orchestra.

THE Henneman Musicales are given every Sunday afternoon at Henneman Hall, 3723 Olive street, and are doing their share towards musical culture. Mr. Henneman deserves credit for these musicales.

UNION MUSICAL CLUB.

The Union Musical Club will give a piano group recital on the 7th inst. at 3 p. m. at Memorial Hall. The next active members' concert will take place at Henneman Hall on the afternoon of the 14th inst. On the 21st inst. the last of the group recitals will be given. The famous Kneisel Quartette is booked for May 5th.

CHARLES L. DOERR, the popular young pianist and teacher, was heard at one of the recent Kunkel concerts. His rendition of Portrait No. 22, from Album of Portraits, Kamennoi Ostrow, was a notable one and won him well merited compliments. Mr. Doerr's playing has gained in repose and artistic finish and augurs well for the high position he has marked out for himself in the artistic world.

EMIL SAUER says: "I never practice now longer than four hours a day, and I never play formal exercises or studies. Beethoven's concertos and Hummel's works, not to mention the compositions of other masters, contain 'exercises' infinitely more valuable than which have ever been written for attaining digital agility."

EMILE KROEMEKE, the young pianist and pupil of Mr. Charles Kunkel, participated in the seventeenth Kunkel concert given on the 20th ult. Mr. Kroemeke proved himself a favorite with his audience, his playing of the Miserere from "Il Trovatore," paraphrase de concert, by Verdi-Kunkel, winning great applause. Mr. Kroemeke is working hard and making most commendable progress in his studies.

A GRADUATING RECITAL was given by Miss May Patterson, of the Perry School of Oratory and Dramatic Art, at Y. M. C. A. Building, on the 17th ult. The hall was entirely filled by one of the most critical and delighted audiences of the season. The work evidenced by the Perry School of Oratory and Dramatic Art is of a high standard, and the prestige enjoyed by this institution here and throughout the country is well merited. Miss May Patterson deserves special praise for the success of her recital.

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THE NATURAL METHOD OF STUDYING MUSIC.

Method means order. It is, according to Webster, "An orderly procedure or process; a rational way of investigating or exhibiting truth."

So thoroughly has the idea of the necessity of method in teaching taken possession of all true educators, that even unthinking people clamor for some method with a name—the more unpronounceable the better—and too often they clutch at the name only, rather than at the real thing.

Methods of education are constantly undergoing changes, as customs and costumes do, to fit the times.

The matter to be learned is not new, but the ability of men to recognize what should be learned and how to learn it, varies with increasing experience.

Methods of studying music have succeeded each other in epochs. There was the age of melody, or melodic outline, without a definite rhythm. The singer lengthening or shortening the notes to fit the words. There was the age of rhythm, in which the principles governing rhythmic law were investigated and applied, and new forms were developed. This was followed by the age of harmony, when the development of tone relations and progressions was the main consideration. This, in turn, was succeeded by the period of technique, both in writing and performing music. It has been said there is absolutely nothing more to be developed, in that line, that has not already been attained. Whether that be true or not, it is true that the reactionary swing of the pendulum has begun, and the demand is becoming more pronounced for an all-around, broad musicianship, rather than a one-sided success in any line of development.

This demand of the times requires an adjusting of methods to fit the demand. The old-time sequence of studying first, Harmony which is the Grammar of music, second, Counterpoint the Rhetoric, and lastly, Form, the original expression of ideas, is as unnatural as was the student's method of trying to make the bean stay underground till the plant was grown, instead of coming up with the first sprouting leaf. His knowledge was gained from books rather than from nature. One need only watch mother nature to see the mistake. She starts with a little embryo plant, the subject, idea, or motive, which is to grow into a new and larger life. The roots grow down at the same time the leaves shoot up, opening first on one side, then on the other, keeping a perfect balance or equipoise.

Watch a bud unfold. It does not open the leaves on one side to full maturity while those on the opposite side remain tightly closed; but, on the contrary, the sepals and petals unfold in circles, round by round.

A stone thrown into the water does not start straight lines of motion to a great distance on one side before a particle is dislodged on the opposite side. On the contrary, the motion proceeds in circles from the center of

disturbance, first in small circles, then in larger ones, the circumference growing larger, and embracing more waves of motion, and more particles of water, as the distance from the center increases.

Music is, or should be, a clear, logical, poetic expression of ideas, and suggested ideals. Why should not the same natural, common-sense method be used in teaching it that is successfully used in teaching other things?

Examine the modern method of teaching children to read. First, they are given an object of interest from which they are encouraged to develop simple ideas, and tell them. Then they write what they think, and read it. Afterward, they read what some one else has written. Thus, in investigating a subject, they gain experience in original expression and in the interpretation of another's thought, all at the same time. This varied work is, necessarily, at first, in very simple form; but, as the



DELLA NEVIN,
Contralto, Castle Square Opera Company.

ideas develop in variety and extent, the vocabulary must be enlarged, and the form of expression expanded from the simple to the complex, according to nature's law of growth.

Why should not the music pupil, in the same way, learn, during the very first lessons, to listen to simple music, and tell what it says, and, at the same time, learn to write in simple musical form?

The first requirement of attractive music is melody. Melody is a succession of musical tones, rhythmically arranged, which outlines or defines a subject or idea. Rhythm is an organized or orderly movement, and is the sign of a regulated life. Melody, then, is the progression of a motive, or the development of a subject, in orderly, symmetrical motion, with a definite purpose, toward a definite end.

The natural method begins with the first sign of life, which is motion. The pupil is helped to find out how motions can express

ideas, to discover the laws and principles regulating the orderly, graceful, or strong, movements of individuals, and also the combined motions of individuals working together. In the latter investigation, the laws of harmonious union are taught. The need of relation and proportion, in order to prevent friction and promote beauty. Simple sentences are constructed, which consist, first, of a beginning, mover, or motive; secondly, of a development into sections and phrases, which balance each other, and are related to each other either by contrast or complement; and, thirdly, of a cadential ending, or satisfactory conclusion or close. This can be taught either with one part, or with two or more parts, using tones of the same pitch, motion affecting the length of tones only, regardless of pitch. Complete sentences in regular or irregular periods, either simple or complex, can be fully developed before melodic succession or outline is taught.

After form in motion is made clear, outline, with the laws of light and shade, is easily introduced. The meaning of straight lines, curves and angles is explained and illustrated. Then follows naturally the union of movement and outline. Laws of concordant and discordant relations having been clearly understood in motion, there is little or no trouble in applying them to, and recognizing them in outline. The scales, or families of tones are explained before writing melody. The personal character of each, and the relation of each tone to the keynote. From these relations, based on the laws of vibrating strings and their harmonics, the laws regulating the combination of tones found within a given scale, or family of tones, into chords, their progression and resolution, are logically worked out, and illustrated in many ways from nature. Before pupils know anything about Harmony and Counterpoint by name, they are originating simple musical forms which express simple designs, plans, or thoughts, either in one part with accompaniment, or in several parts in harmonic or contrapuntal relation.

The interest aroused by originating forms in music, however simple they may be, is as different from the old method of copying a treble or bass part, and filling in the other parts according to non-illustrated rules, or writing chord progressions by the yard, or by the hour, as is the modern method of teaching rational and natural pathway. When the perspective of the natural has clearly led into the supernatural, then, and not till then, may faith, which is "the evidence of things not seen," teach an ideal which we know must exist, because the path leading to it evidently does not stop with our vision, but goes beyond. There is inspiration, exhilaration, in that kind of faith; and, having it, we can climb till our travel-worn feet shall carry us into the beyond, which then will be the here and now. But the "faith" that will not look, does not care to know as much of the why as is within sight, is not faith, but dupe-ism.

The modern method of teaching musical composition is called the "natural" method, because it aims to follow Nature's law of

growth. Starting with the germ, or motive, original development, rhythmically, melodically and harmonically, is taught from the start.

A pupil's progress in this method can not be gauged by work done in the old method in the same time. More theoretical teaching is required in the beginning; and a pupil who only knows the tonic or noun chord, and the dominant-seventh or verb chord, should be well acquainted with the scientific and theoretic character of the major scale and each tone in it, and is expected to be able to write with the tones found in these two chords, a good eight-measure period in four-part dispersed harmony, or a melody with accompaniment, after which, passing notes, etc., new chords, melodic figures, and rhythmic devices are introduced one at a time, the pupils using them in improving and extending their forms.

The method is logical, natural, easily illustrated, rapid, and is pronounced by those who have studied both, far more interesting than the old.

It is impossible in one short article to explain, in detail, an entire course of study. All that can be attempted is a short outline of the plan of procedure, which any intelligent teacher can grasp. Thorough investigation is necessary to understand or use any method. Just as it takes time for a tree to grow from the seed; so a student in any line of investigation must have time to gain and show results.

I am often asked if my idea is to make composers of music out of my pupils. Not any more than the common-school teacher expects to make a Shakespeare, a Byron, a Tennyson, or a Longfellow, of each of her pupils. I do claim, however, that, if all music teachers would conscientiously study, and intelligently teach in this way, call their work by whatever name they may, we would have more people who could understand and appreciate the true content of good music when listening to it, instead of having to concern themselves so much with an artist's fingers, his piano and his dress, in order to affect intelligence in criticism.

The laws of musical art are universal. Its ideals are eternal. Why should not we get at the heart of this wonderful tree of beauty, instead of picking always at the bark?

God speed the day when men shall hear His voice in Nature, and shall answer in Art, pointing others to Him through the perspective of their work.

MRS. FANNIE E. HUGHEY.

It is reported that much indignation is felt by the musical critics of Budapest owing to their exclusion from the final dress rehearsals at the Royal theatres. The reason given is that they form a judgment unfair to artists and composer by seeing the work under such conditions.

KUNKEL CONCERTS.

The increasing attendance at the Kunkel Concerts given weekly at Association Hall, Y. M. C. A. Building, prove the growing popularity of these genuine musical treats. With the best obtainable talent and programmes selected with great discrimination, it is not to be wondered at that the success of the concerts has been unparalleled. The following programmes have been rendered since last report:

259th Kunkel Concert—Fifteenth concert of the season, Tuesday evening, March 6th. 1. Sonata for Piano and Violin, op. 6, Gade; a. Allegro; b. Andante; c. Allegro; (classic—romantic). Messrs. Arnold Pesold and Charles Kunkel. 2. Song—Aria from "Lucia" (Silent the Sombre Wings of Night), Donizetti; (modern—romantic). Miss Mae Estelle Acton. 3. Violin Solo—Seventh Concerto, De Beriot; (classic—modern—romantic). Mr. Arnold Pesold. 4. Piano Solo—a. Trust in God (Religious Meditation), Melnotte; b. Heather Bells Polka, Kunkel; c. Germans Triumphant March, Kunkel;

kel. 7. Song—Sing On (Waltz), Denza. Miss Lucille D'Albert. 8. Violin Solo—a. Canzona, Bohm; b. Cradle Song, Schiele. Mr. Sidney Schiele. 9. Piano Duet—American Girls' March (by request), Kunkel. Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel.

261st Kunkel Concert—Seventeenth concert of the season, Tuesday evening, March 20th. 1. Piano Solo—10th Rhapsodie Hongroise, Liszt. Mr. Charles Kunkel. 2. Song—Villanelle, Dell 'Acqua. Mrs. Rosalie Zick Grierson, pupil of Miss Mae Estelle Acton's Artists' Class, Kunkel's College of Music. 3. Piano Solo—Miserere from "Il Trovatore," Paraphrase de Concert, Verdi-Kunkel. Mr. Emile Kroemeke, pupil of Mr. Charles Kunkel's Artists' Class, Kunkel's College of Music. 4. Violin Solo—2nd Concerto, op. 131 (the musical sensation of Europe), Godard; a. Allegro Moderato; b. Adagio quasi andante; c. Allegro non troppo. Signor Guido Parisi. 5. Violoncello Solo—Springtime (Gavotte), Popper. Mr. P. G. Anton. 6. Song—Polonaise from Mignon, Thomas. Mrs. Rosalie Zick Grierson. 7. Trio for Piano, Violin and Violoncello, op. 97, Beethoven; Beethoven's greatest trio; musical critics of the world unanimously say that it contains the finest Andante written by Beethoven; a. Allegro Moderato; b. Scherzo—Allegro; c. Andante cantabile; d. Allegro Moderato—Presto. Messrs. Parisi, Anton and Kunkel.

262nd Kunkel Concert—Eighteenth concert of the season, Tuesday evening, March 27th. 1. Sonata for Piano and Violin, op. 6, Gade; a. Allegro; b. Andante; c. Allegro. The illustrious Schumann pronounced this Sonata a thought direct from Heaven. Messrs. Arnold Pesold and Charles Kunkel. 2. Song—Scene and Aria from "Der Freischuetz," Weber. Miss Ella Scheffler, pupil of Miss Mae Estelle Acton's Artists' Class, Kunkel's College of Music. 3. Violin Solo—Seventh Concerto, De Beriot; a. Andante Tranquillo; b. Finale—Allegro Moderato. Mr. Arnold Pesold. 4. Piano Solo—a. Trust in God (Religious Meditation), Melnotte; b. Heather Bells Polka, Kunkel; c. Germans Triumphant March, Kunkel. Mr. Charles Kunkel. 5. Song—Thou Art Mine All, Bradsky. Miss Ella Scheffler. 6. Duet for Piano and Violin—Fantasie on themes from Donizetti's "Daughter of the Regiment," op. 88, De Beriot. Messrs. Arnold Pesold and Charles Kunkel.

THE musical season in England has been demoralized through the Boer war. The departure of the Imperial Yeomanry, and the large number of families that are mourning for those lost in Africa, have cast a gloom over the country that is making every form of musical entertainment languish. The theaters are also suffering, and the outlook for a successful season at Covent Garden is far from propitious. A number of continental artists who had planned to visit London this season have postponed their trips indefinitely. Even Dr. Voachlm who has journeyed to England every winter for the past thirty-five years has relinquished his intention of going to England this winter.

ONE of the exciting bits of news to the feminine world is the announcement of a Mrs. Petschnikoff, a personage hitherto unknown to the public. Mr. and Mrs. Petschnikoff are to play the Bach Concerto for two violins at a concert in Chicago. Mrs. Petschnikoff was a Chicago girl who went to Europe to finish her violin studies and won the heart and hand of the virtuoso.



BARON BERTHOLD,
Tenor, Castle Square Opera Company.

(modern salon compositions). Mr. Charles Kunkel. 5. Song—Hindoo Chant, Bemberg; (modern—romantic). Miss Mae Estelle Acton. 6. Duet for Piano and Violin—Fantasie on themes from Donizetti's "Daughter of the Regiment," op. 88, De Beriot; (modern—romantic). Messrs. Arnold Pesold and Charles Kunkel.

260th Kunkel Concert—Sixteenth concert of the season, Tuesday evening, March 13th. 1. Sonata for Piano and Violoncello, op. 18, Rubinstein; a. Allegro Con Moto; b. Allegretto; c. Allegro Molto. Messrs. Charles Kunkel and P. G. Anton. 2. Song—The Flower Girl, Bevilgani. Miss Lucille D'Albert. 3. Piano Solo—"Gems of Scotland"—Caprice de Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland," Rive-King. Miss Maud Bersch, Pupil of Mr. Charles Kunkel's artists' class, Kunkel's College of Music. 4. Violin Solo—Walter's Preislied (Walter's Prize Song), from Wagner's "Die Meistersinger von Nurnberg," Wagner-Wilhelmj. Mr. Sidney Schiele. 5. Violoncello Solo—Fantasie et Variations on Schubert's Waltz, Le Delire (Longing), Schubert-Servais. Mr. P. G. Anton. 6. Piano Solo—"Home, Sweet Home," Concert Paraphrase, Rive-King. Mr. Charles Kunkel.

THERE are two big faults with the American girl who would sing, says Mme. Sembrich. One fault is her temperament and the other fault is her hurry. She is a very proper girl and very nice girl, but she has not the temperament that makes the great singer—the soul of it all. She may have the technique and the ability to study and the range of voice

to take the high notes, but she lacks the temperament of the Italian, the French, the Polish, the Russian. She does not get excited because she is too cold; and she has not the temperament. Art is excitement and fervor and the great, glorious enthusiasm back of it. This is not encouraging, but it is an honest expression of opinion, that must be valued.

He said his back was broken by LAMEBACK, but all his strength came back by use of

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builds up, restores, CURES.



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the one of "many tones," embodies the highest attainments in the art of Piano making, and is in accord with the best ideals of piano construction.

The "Crown" Piano is strictly and in the fullest sense a high grade piano. It is not surpassed in any way by any "single tone" piano. It is all, and has all that will be found in any other high grade piano; and, in addition thereto, its many-tone capabilities give it range and capacity above and beyond all others, doing away completely with the objections to the ordinary pianos, because of the monotony of their one "single tone."

Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

The great varieties of tone, tone shading and tone effects produced by the "Crown" Piano, give it the greatest and most varied capacity of any piano ever made.

Any person who can play in the ordinary piano tone, can quickly learn to execute in the various tones. The original and exclusive attributes and capabilities of the "Crown" Piano in its piano tone and its other "many tones" charm and attract all pianists and vocalists who hear it. It is much more pleasing, entertaining and satisfactory than any "single tone" piano can be.

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GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

PUCK.

New, Revised Edition

Claude Melnotte.

Giocoso ♩ - 108.

mf *cres.* *cen* *do.*

p

f sf p

cres. *sf* *f sf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

806-5

Copyright-Kunkel Bros. 1886.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The piano introduction begins with a triplet figure in the right hand and a steady eighth-note bass line. The vocal soloist enters with a melodic line. The piano accompaniment features a prominent triplet figure in the right hand and a steady eighth-note bass line. The score includes a piano introduction, a vocal solo, and a piano accompaniment. The piano part features a prominent triplet figure in the right hand and a steady eighth-note bass line. The vocal part enters with a melodic line. The score is in 3/4 time and D major.

Musical score for "The Rose Tree" in G-flat major, 3/4 time. The score is for piano and includes a variety of musical notations:

- Staff 1 (Treble Clef):** Features complex chords and melodic lines. Fingerings are indicated by numbers 1-5. Dynamics include *cres.* (crescendo) and *sf* (sforzando). The piece concludes with a double bar line.
- Staff 2 (Bass Clef):** Provides a harmonic foundation with chords and single notes. Pedal points are marked with "Ped." and a flower-like symbol. Dynamics include *sf* and *f* (forte).

806 - 5

Vigorous.
TRIO.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including triplets and a crescendo. Bass staff has a rhythmic accompaniment with eighth notes and triplets. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *cres.*. Fingerings 4, 8, and 5 are indicated.

Second system of musical notation. Treble and bass staves. Treble staff includes an alternative phrasing labeled 'or thus' with a bracketed eighth-note pattern. The main melody continues with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *cres.*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth notes and triplets. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *mf*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and triplets. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and triplets. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cres.* and *f*. A final double bar line is present.

f *cres.*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8-
or thus.

f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *cres.* *mf* *cres.*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cen *do.* *p*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *sf* *p*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

7

cres. *sf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. *

sf *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sf *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *sf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

806 - 5

HOLLYHOCK.*(AMBITION.)*

Notes marked with an arrow (↗) must be struck from the wrist.

Allegretto ♩ - 132 to ♩ - 100.

Bertini-Sidus.

PRELUDE.

The musical score is written for piano in C major, 2/4 time. It begins with a **PRELUDE** marked *f* (forte). The Prelude consists of two systems of music, each with a treble and bass staff. The first system of the Prelude has a tempo marking of *Allegretto* with a note value of 132 to 100. The second system of the Prelude ends with a repeat sign and a trill. The **RONDO** section follows, marked *p* (piano). It also consists of two systems of music, each with a treble and bass staff. The Rondo section is marked *Allegretto* with a note value of 132. The score includes various fingerings, slurs, and articulation marks, including notes marked with an arrow (↗) indicating they must be struck from the wrist. The piece concludes with a trill and a final chord.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody features a mix of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-5. The piano accompaniment consists of a steady eighth-note pattern in the left hand. The key signature has one sharp (F#), and the time signature is 2/4. The score is marked with a 'T.C.M.' (Tutti) and includes a '3' marking for a triplet in measure 4.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six measures. The first measure shows the vocal melody starting on a half note, followed by a quarter note. The piano accompaniment starts with a half note. The second measure shows the vocal melody continuing with a quarter note and a half note. The piano accompaniment has a half note. The third measure shows the vocal melody with a quarter note and a half note. The piano accompaniment has a half note. The fourth measure shows the vocal melody with a quarter note and a half note. The piano accompaniment has a half note. The fifth measure shows the vocal melody with a quarter note and a half note. The piano accompaniment has a half note. The sixth measure shows the vocal melody with a quarter note and a half note. The piano accompaniment has a half note. The score is marked with various musical notations, including notes, rests, and fingerings.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing chords. The voice part has lyrics written below the notes. The score is labeled "8" in the top left corner.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a prominent bass line with many triplets and fingerings. The voice part has a melody with some grace notes and fingerings. The title "The Rose Tree" is written in a decorative font at the top right of the page.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, with a grand staff bracket on the left. The music is written in 2/4 time. The treble staff features a melody with various fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment, also with fingerings. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall style is that of a traditional folk song transcription.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with a range of one octave. The bass staff contains a bass line with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style with a range of one octave. The score is divided into four measures. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line. The score is written in a simple, folk-like style with a key signature of one sharp (F#) and a 2/4 time signature.

HONEYSUCKLE.

(FIDELITY.)

Notes marked with an arrow (↗) must be struck from the wrist.

Bertini - Sidus.

Allegro. ♩ - 120.

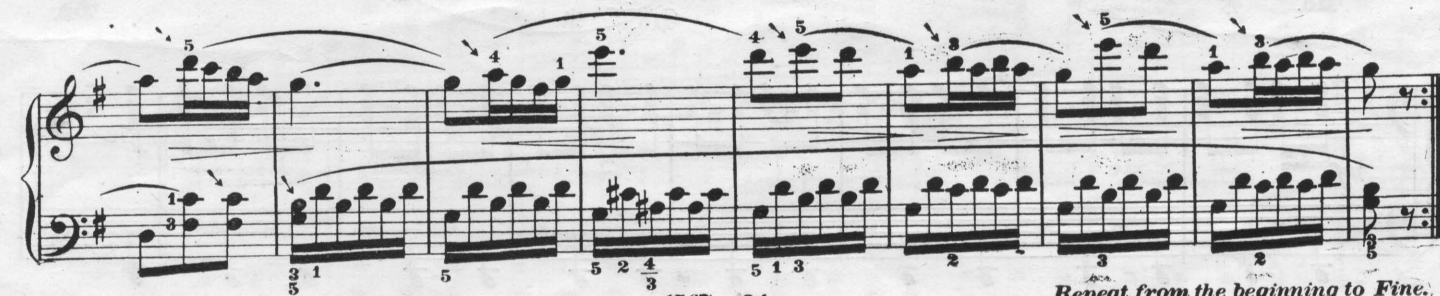
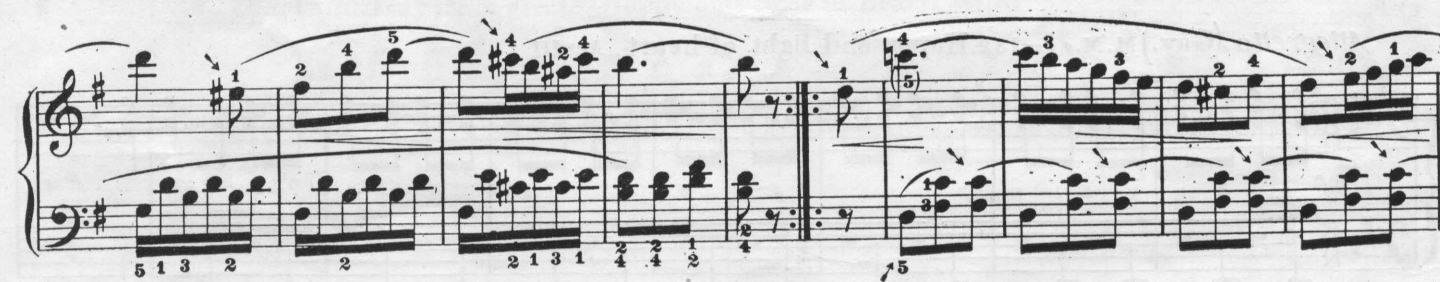
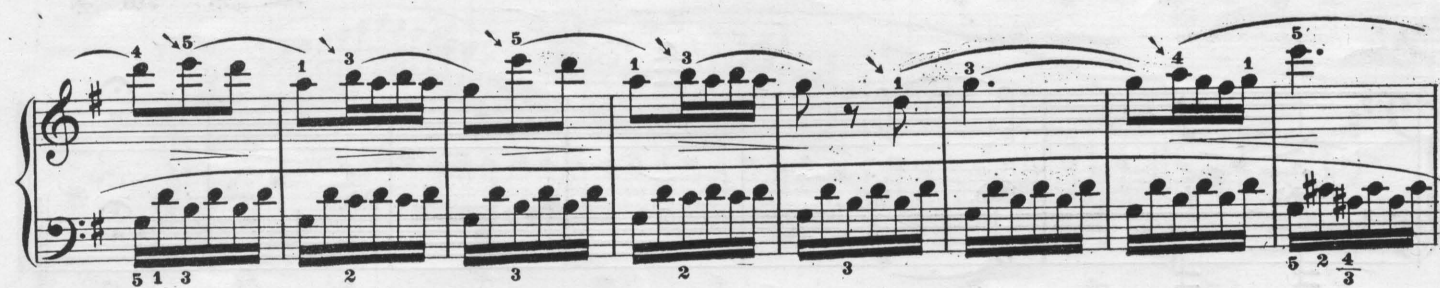
PRELUDE.

Allegretto. ♩ - 66.

RONDO.

Edition Kunkel.

1567 - 24
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Bohemian Girl.

JEAN PAUL.

Overture. Allegro. (Lively.) M.M. ♩ = 144.

SECONDO.

Allegretto. (Gay.) M.M. ♩ = 132. Happy and light of heart. Act III

Bohemian Girl.

JEAN PAUL.

PRIMO.

Overture. Allegro. (Lively.) M.M. ♩ = 144..

The Overture is written for piano and violin. The piano part begins with a fortissimo (ff) dynamic, featuring a series of chords and a melodic line with triplets and sixteenth notes. The violin part enters with a forte (f) dynamic, playing a series of sixteenth-note patterns. The score includes various dynamics such as ff, f, and p, and fingerings are indicated throughout. The key signature is one sharp (F#) and the time signature is common time (C).

Allegretto. (Gay.) M.M. ♩ = 132 Happy and light of heart. Act. III.

The Allegretto is written for piano and violin. The piano part begins with a mezzo-forte (mf) dynamic, featuring a series of chords and a melodic line with triplets and sixteenth notes. The violin part enters with a mezzo-forte (mf) dynamic, playing a series of sixteenth-note patterns. The score includes various dynamics such as mf, sf, and p, and fingerings are indicated throughout. The key signature is one sharp (F#) and the time signature is common time (C).

Come with a Gipsy Bride. Act II.

422 . 12 .

Come with a Gipsy Bride. Act II.

The musical score is written for a piano and a violin (PRIMO). It consists of six systems of music. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *Red.* (Reduction). There are also asterisks (*) and 'x' marks. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, indicating complex passages. The overall structure is a continuous piece of music.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (x) and fingerings (1, 2, 3, 4). The bass staff contains a rhythmic accompaniment. Dynamics include *sf* and *ff*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line and a rhythmic accompaniment. Dynamics include *f*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line and a rhythmic accompaniment. Dynamics include *sf*. The system concludes with a double bar line and a repeat sign.

*Moderato.*M.M. $\text{♩} = 120$. In the Gipsy life you read. Act I.

Fourth system of musical notation, starting with a treble and bass staff. The treble staff contains a melodic line with various ornaments (x) and fingerings (1, 2, 3, 4). The bass staff contains a rhythmic accompaniment. Dynamics include *f* and *p*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line and a rhythmic accompaniment. Dynamics include *p*. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line and a rhythmic accompaniment. Dynamics include *f*. The system concludes with a double bar line and a repeat sign.

7

[illegible]

A musical score for a piece titled "The Merry Widow" (No. 1). The score is written for piano (p) and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a double bar line and a key signature change to one sharp.

Moderato.

M.M. ♩ = 120. In the Gipsy life you read. Act I.

Introduction

Moderato

Waltz

Allegretto


Finale

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piano part is marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like "Red." and "*" (likely indicating a repeat or a specific performance technique). The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also some markings that appear to be from a different system or a correction, such as "x" and "1" above notes, and "3" and "4" below notes. The score ends with a double bar line and a repeat sign.

4 2 2 . 1 2

The musical score is written for a single melodic line on a grand staff. It consists of six systems of music. The notation is highly detailed, with numerous fingerings indicated by numbers 1-4 and 'x' marks. Dynamics include *p*, *pp*, *f*, and *sf*. There are also markings for *Red.* and asterisks (*). The piece concludes with a final chord marked *p*.

Andante cantabile. M.M.  = 108. Then you'll remember me. Act III.

[illegible]

Allegro. Gallop. M. M. ♩ = 112. Act I

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line, likely for a voice or a single instrument. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score consists of 8 measures. The melody is written on a single staff. The first measure starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second measure is: C4 (half). The third measure is: B3 (half). The fourth measure is: A3 (half). The fifth measure is: G3 (half). The sixth measure is: F#3 (half). The seventh measure is: E3 (half). The eighth measure is: D3 (half). The score is marked with a "mf" (mezzo-forte) dynamic. The tempo is marked "Allegretto". The score is for a single melodic line, likely for a voice or a single instrument.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, each with four measures. The first system ends with a double bar line, and the second system ends with a final double bar line. The title 'The Rose Tree' is written in a decorative font at the top of the page.

Andante cantabile. M.M. $\text{♩} = 108$ Then you'll remember me. Act III.

Musical score for 'Andante cantabile' in G major, 4/4 time. The score consists of three systems of piano accompaniment. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The music features a variety of chords, including triads and dyads, with some measures containing triplets. Fingerings are indicated by numbers 1-4, and some notes are marked with 'x' for natural harmonics. The third system includes a key signature change to E major (two sharps) and a dynamic marking of *f* (forte). The piece concludes with a double bar line and a repeat sign.

Allegro. Gallop. M.M. $\text{♩} = 112$. Act I.

Musical score for 'Allegro. Gallop' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The music is characterized by a fast tempo and a galloping rhythm, primarily using eighth and sixteenth notes. Fingerings are indicated by numbers 1-4, and some notes are marked with 'x' for natural harmonics. The third system includes a dynamic marking of *f* (forte). The piece concludes with a double bar line and a repeat sign.

This musical score is for a piano piece, page 12, titled "SECONDO." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. Some measures are marked with an asterisk (*). The piece concludes with a final cadence marked with a double bar line and a fermata.

System 1: Treble clef has triplets and sixteenth notes. Bass clef has eighth notes.

System 2: Treble clef has eighth notes. Bass clef has eighth notes.

System 3: Treble clef has chords and sixteenth notes. Bass clef has eighth notes. Markings: *And.*, *.

System 4: Treble clef has chords and sixteenth notes. Bass clef has eighth notes. Markings: *And.*, *.

System 5: Treble clef has eighth notes. Bass clef has eighth notes. Marking: *animato.*

System 6: Treble clef has eighth notes and chords. Bass clef has eighth notes and chords. Markings: *f*, *.

13

[illegible]

CONFIDENCE.

↓ down signifies Pedal.
↑ up to release the Pedal.

(VERTRAUEN)

Song without words.

Felix Mendelssohn Op. 19. No 4.

Moderato ♩ 92.

Introduction.

6

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1079 -1

STANDARD ORCHESTRA.

A There never was, and is not now, a standard orchestra. This is the iconoclastic statement made recently by a writer in the *Saturday Review*. Let us analyze the subject: Beginning in the crudest way, the orchestra grew, until by Mozart's time, it consisted of violins, first and second, violas, 'cellos, double-basses, flutes, oboes, bassoons, horns, trumpets and drums, and occasionally clarionets. It was not then perfect, or nearly perfect. To mention only a few of its worse defects, the trumpets and horns of that day could play, really play, only certain notes of the scale, and produced mere asthmatic gasps on the others; and the middle part of the strings, owing to the weakness of the viola, was so thin that composers had constantly to thicken with the horns or bassoons, oftenest the bassoons; the bass was also generally weak, and always ridiculous owing to the range of the double bass being shorter by several notes than that of the 'cello. The great part of the art of writing for this orchestra consisted in a sufficient knowledge of fakes. Everyone of the period could write for it—everyone worth counting as anyone—and knew when to thicken the middle parts and when to strengthen the bass; and this orchestra is the "standard" orchestra of almost every professor save Prof. Prout. Mozart and Haydn put up with it, Mozart because in his brief tragic life he had no time to do more than he did in the way of broadening the uses of the orchestra, and Haydn because in his long, bourgeois, industrious life he had hardly another end in view than that of pleasing his good patrons. Had Mozart lived for another twenty or thirty years—but who can say what might have happened had Mozart lived for another twenty or thirty years?—anyway Mozart died and was succeeded, in the matter of orchestration, by Weber, Wagner and Berlioz; and the orchestra continued to grow. New colors were added: the tubas, the double bassoon, the bass clarinet, and later the pedal or double-bass clarinet, the cor anglais, the clarinets (properly used), the—but why enumerate all the instruments of the orchestra?—the point is this: that all these new instruments were added, not as more strings were added, to make more noise, but mainly to add colors to the composer's palette. Of course, from the very beginning the orchestra had been getting noisier. Haydn's orchestra was much noisier than Sebastian Bach's (even with the two organs of the Matthew Passion thrown in); and Mozart's so much louder than anything that had been heard before that an Imperial gentleman said there were too many notes in his scores. It was chiefly the desire for an increased range of orchestral color that led, step by step, to the huge orchestra of to-day. It goes without saying that the desire of the excited ear for ever greater and greater intensity of sound had something to do with it. But the chief cause

was the desire for additional color. So the orchestra grew to what it is now.

These are incontrovertible facts; and with them before us it is mere folly to talk as the professors talk of a standard orchestra. The right is questionable of any professor, however many hoods he may wear on his honest old stupid shoulders, however long a selection from the alphabet he may carry after his bourgeois name, to select the orchestra of any short period and say: This is the standard orchestra. There has never been a perfect orchestra; there is not a perfect orchestra yet; there is not likely to be a perfect orchestra for many years to come; and instead of regretting that we are moving away from the orchestra of Mozart's and Haydn's time, we should rejoice on that very account. Why two flutes should be right and three flutes a shameful extravagance; why the double clarinet should be looked upon as an unauthorized interloper; why the tubas should be thought



GERTRUDE QUINLIN,
Soubret, Castle Square Opera Company.

the inferiors of the trombones (merely because they came in later)—these and a hundred other things pass the comprehension of everyone who gives ten minutes of serious thought to the orchestra. The truth is that instead of repelling all the new instruments, we should welcome them, welcome them as helping to make the orchestra a genuine instrument. It is time to be done with the art of faking, which is the only art explained in any book of instrumentation yet written; it is time to say that as there are plenty of players available and we are no longer living around the courts of petty three-square-mile princelets, we should have a complete orchestra. And a complete orchestra would include a complete flute group—a treble, alto, tenor and bass flute; the complete oboe group that the best bands have at present; a complete clarinet group, first and second clarinets, tenor clarinet, bass and double-bass clarinet; and so on right through the orchestra. One of the most important things would be to complete the string group. We want a true tenor, run-

ning down to the G beneath the tenor C; the violas would then play a true alto part in their best register. We want also the six-stringed double-bass with frets to avoid the present sudden disappearances of the bass part. When these things are done, we shall be on the way to getting an orchestra worth writing for.

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MADAME E. BABER PATHORNE, Liszt's School of Music, has entirely recovered from the severe nervous prostration that has compelled her to resign her work in Colorado Springs. She is in Memphis devoting her

time to a class of very enthusiastic pupils in piano theory and musical history till June, when she returns to her home in Colorado.

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SIXTY-NINE new operas (oratorios are included in the official list) were produced in Italy last year, but none, it seems, with any special success. None of the leading Italian composers, such as Mascagni, Puccini, Leoncavallo, nor, of course, Verdi and Boito, were represented at all.

MASCAGNI feels so much hurt by the way he was criticised by the Berlin newspapers that he has refused to conduct another concert in that city.

THE Memphis College of Music gave a brilliant recital on the evening of Thursday, March 1st. The departments of piano and

violin and voice all contributed to render as fine a programme as was ever given in Memphis. Prof. Hall has the help of an exceptionally fine corps of teachers.

DISCOURSING on singers and climate, Mr. Spanath notes that the American sopranos—Nordica, Eames, De Lussan, Susan Strong and Susan Adams—are less apt to disappoint audiences than the imported songstresses, perhaps because they are acclimated. Among the men singers at the Metropolitan there are no Americans, while among the foreign men the tenors seem to be much more liable to colds than the baritones and basses—the latter being always "on deck."

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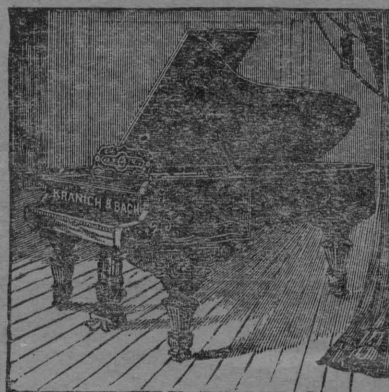
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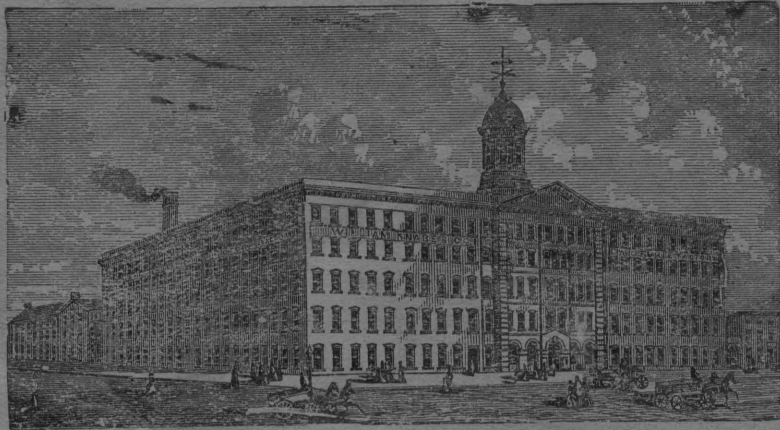
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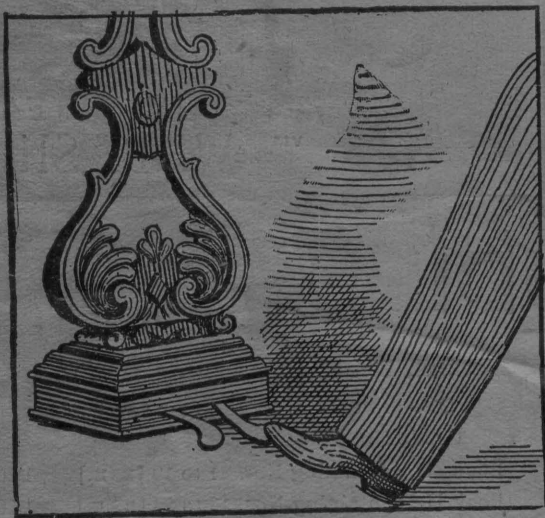
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